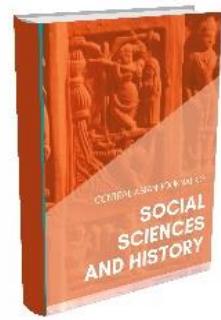




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## Influence of Ceremonial Folklore on Modern Uzbek Prose (In the example of the works "Between Two Doors" and "Works of the World")

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### Abstract:

The article of studies use of elements of the ritual folklore of the Uzbek people in modern Uzbek prose works. It is analyzed on the basis of examples of how these elements of folklore are used to reveal creative goals in a written artistic work. In order to prove the scientific conclusions obtained as a result of this article, we refer to the examples taken from the works "Between Two Doors" and "Works of the World".

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### INTRODUCTION

In today's prose, the artistic need to create under the influence of folklore traditions and to use them creatively has increased to a certain extent. True, sometimes our writers approach the treasure of folk art in a state that is almost no different from the aesthetic criteria of folklore performance. But the artistic creations – folklorisms created as a result of this approach have a positive effect on the composition of the work.

In particular, in the works of writers such as Sh. Kholmirzayev, O. Mukhtar, T. Murad, H.

Dostmuhammad, M.M. Dost, we see a unique artistic expression of the appeal to the traditions of folk art. This shows the stylistic diversity of writers. It should not be overlooked that every writer is unable to creatively redevelop folk legends and narratives, folk songs, and ritual folklore traditions in accordance with his artistic intent, that is, folklorism if it is not absorbed into the fabric of reality and does not enrich the character or psyche of the hero in the image of the work, then the folklorisms in such works will resemble examples of folklore. The writers we listed above bring the character and fate of various heroes into the world of literature with their unique creative approach to folklore traditions. Undoubtedly, O'tkir Hashimov is one of the creators who most fruitfully used the elements of folklore, especially ritual folklore, in Uzbek prose. We can find many examples of this in his works "Between Two Doors" and "Works of the World". We analyze some of them below. The novel "Between Two Doors" depicts a national value. "For three more days, greetings, old people, trouble... No one will leave our house. My father and my sister Robia caress me during the day and do not let me in at night. The events related to the wedding ceremony in the work are artistically expressed through Muzaffar's childish imagination. With this, Adib managed to describe the naturalness and purity of our traditional national values. Our observations show that a writer who knows well the norms of using national values avoids repetition by using this artistic method. In the novel "Between Two Doors" the writer, who painted all the traditions related to the wedding ceremony in convincing images, simply mentioned "greeting the bride" casually, but in "Works of the World" he explained the essence of this gesture. able to give a complete artistic analysis.

The ceremony of "greeting the bride" in this work is given from the language of a young boy like Muzaffar, as his observations and memories. According to our ancient customs, the bride is taken three times around the fire and brought into the house. One of the eloquent, rich and wealthy women among the bridegrooms stands next to the bride and greets her. He bows to the bride in front of her father-in-law, mother-in-law and relatives. Some of the "bride greetings" are humorous in nature, making fun of one or another habit and characteristic of the person being greeted with a light laugh. Greeting the bride is one of the rituals that are widespread in all regions where Uzbeks live. In "Works of the World" the ceremony of greeting the bride is depicted in a very beautiful way with great skill. It is described in the work that when Aunt Otin greets the bride to her relatives and neighbours, they find words of praise and humor worthy of her tariff and classification:

Hello, bride, hello!  
He opened his pocket wide,  
Scattered a lot of money,  
His stomach is like a sack,

A thousand greetings to his father-in-law! Brother Israel, whose nickname is moustache, came out of the room at the foot of the yard, holding a big thing wrapped like a trumpet. He walked through the middle of the yard, rolled the felt and put it under the feet of the bride. He twirled his mustache triumphantly, and the women squealed and laughed. In this work, "greetings to the bride" began with words spoken in honor of the father-in-law. In this, he describes the wedding expenses, the generosity of the father-in-law, and at the same time his appearance. In fact, the bride should first greet the Prophet, the saints, the relatives of the father and mother, and the souls of those who have passed and

departed.

According to folklorists M. Jorayev and O. Ismailova, "Kelin Salam" is dedicated to Allah, an angel, a prophet, Adam, Eve and maidservants, as well as thanks to God and his messengers, and characteristics of prophets and maidservants. is described:

"He created us from dust,  
He taught us bismillah,  
Hello to God first,  
Showed the right way,  
He taught sins and merits,  
Peace be upon the prophets.

In some places, for example, in Samarkand, greetings are given with the names of the hearth and dear graves, and then it is dedicated to the father-in-law. In order to give a sharp development of the event in the work, the writer included the bride's greeting in the composition of the work in order to describe the character of the characters. The freckled wife, who is constantly tormented by her husband's disobedience, points to the fact that her husband is open-handed and a man who is in the public eye. The next bride greeting is dedicated to the mother-in-law.

O'tkir Hashimov gives a beautiful description of "bride greetings":

"Hello, bride, hello-o-o-om!"  
who talks non-stop,  
who prepares his bride for his service,  
She does not leave the wedding empty-handed  
Their words are like honey, their faces are like the moon,  
Hello to the mother-in-law!

Laughter broke out again. The freckled aunt, blushing, walked through the crowd and approached the bride. He put a bunch of porcelain cups in his hands next to the bride. Without saying that people know who this couple is. Aunt Atin is referring to this. In one place of the work, the writer mentioned that the woman with freckles has a habit of stealing everything she can get her hands on from weddings. The reader knows that he goes out and tells what he sees and knows, even a sensitive family secret. That's why, when we read "Kelin Salam" in the work, we involuntarily remember the unique qualities of these two characters, and their faces appear before our eyes.

- Hello, hello "Kelin salom"!  
Played her guitar,  
She made us happy with her guitar  
Hello , hello, "Kelin salom" sister Zebi!

Aunt Zebi was walking like a man and they took out a knot from inside. Aunt Zebi patted the bride on the shoulder as she tied the knot.

- Be happy, my daughter! "

Through such description, the writer reminds us of the hero's character and his known fate, life

path. Therefore, the writer's purpose in bringing the image of the bride greeting into the reality of the work is, first of all, to show the beautiful traditions of our rich national customs and values. Secondly, to exaggerate the red lines in the fate and character of the heroes. Thirdly, to show the ways of formation and development of young thinking in the future writer. Fourthly, to reveal the philosophical essence of the resolution of the injustice depicted in the work, i.e. the discovery of the lost sense, the struggle between slander and religion, the writer brings the image of the bride's greeting into the work. Any way, in the ceremony of "greeting the bride", various characters are described, and their appearance, inner world, and behavior are highlighted in the process of description. The singers skillfully used traditional symbols, parallelisms and poetic arts in order to embody the human form before the eyes of the listeners. Images related to the wedding ceremony are more widely depicted in "Between Two Doors" than in "Works of the World". In this case, the images related to the memory of Muzaffar are mainly related to the wedding ceremony. The novel also talks about customs related to the circumcision wedding. This image seems to interest Muzaffar in our lifelong habits. For example, let's take a look at the board with information about circumcision wedding customs. Rabia explains to her step-son Muzaffar: "Now we are going to marry you too, the chirmando (the type of music instrument) will be played, and the children will be drunk." Chirmando playing is one of the common signs of Uzbek wedding ceremonies. There is no need to comment on this. But it is important to be informed about the habit of "Bolamast". Because, in the work, "Bolamast" ceremony is one of the ancient customs of the "sunnat wedding" "ceremony, and it performed the task of preparing the hands of the boys for halal. This tradition, which has its own characteristics and qualities, has rarely been held in recent years, so the knowledge of this ancient custom by young people is considered a manifestation of attention to our national values.

The spiritual world and inner experiences of the characters depicted in the work are analyzed by means of national values. In the novel "Between Two Doors", the cradle wedding, singing, pulling the rope, singing the song, wearing a cloak, turning around the fire, holding a young child in the hands of the bride and groom, quarrelling, stomping on the feet, nine knots. Ceremonies such as y demonstrated the nationality of the life reality described in the work, the beauty of our traditions and the direct connection with the perfection of human spirituality. The writer took the words which took from the people, skillfully used them to vividly reflect life, and was able to create exciting situations and scenes for the reader. For this reason, proverbs, sayings, words of wisdom, applause and cursing are often found in his novels. This folk work is a poetic tool that performs a specific artistic task in the plot-composition construction. By using popular applause and cursing, artistic words, phrases and combinations, the writer ensured the nationalism of the work and brought the wealth of the people's vocabulary into the work. While each of these words has a broad meaning, it helps to develop the reality of the work, reveal the soul and character of the hero, connect the events, ensure the continuity of the reality that is the basis of the plot of the work, and its death it gained great importance in being mistily and people-oriented. The artistic method used by O'tkir Hashimov to enhance the reality depicted in the work through the use of folk values is, in a certain sense, a unique formal style in contemporary written prose. The writer effectively used the artistic traditions of folk art to reveal his artistic intention, to form the character of the hero, to punish the characters depicted in the work, to

throw them into a vortex of regrets and torture. The writer effectively used the artistic traditions of folk art to reveal his artistic intention, to form the character of the hero, to punish the characters depicted in the work, to throw them into a vortex of regrets and torture. For this purpose, he skillfully introduced folk, simple verses that find their way to the human heart into the work. Such folklore elements served to connect and complete the series of events that make up the plot of the work. The use of folklore elements in the work, which are not really new for the reader, is evidence of the writer's extremely colourful vocabulary and high artistic skill in choosing folk phrases.

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